

afterward he made his first appearance as an actor. His debut occurred at the Princess Theater in 1874 as "Chastelard" in Mr. Willis' play, "Mary Queen of Scots." After this he joined Mr. Calvert in Manchester and underwent a thorough Shakespearean training.

His first important hit was in "Corinne," by Robert Buchanan. So heavily did he score in this play that he found himself the most favorably discussed young actor in London, and his services were immediately sought by nearly every manager in England. For a long period he played under Henry Neville's management at the Olympic Theater. He also played with Phelps, under John Hollingshead at the Gaiety, with whom he became very intimate and of whom he afterward wrote a biography.

In 1883 Mr. Robertson became a leading member of the famous Haymarket company, under the management of Mr. Anderson. He then accompanied Mr. Anderson on her American tour, and after returning to England he played Leontes in "Our Mary's Tale" at the Lyceum. He made a distinct hit in "The Prodigal," under John Hare, at the Gaiety, but when he played Scarpia in "La Tosca" he eclipsed all his former efforts. He subsequently returned to America and appeared in Charles Frohman's revival of "Thermidor," with Elsie De Wolfe, at the Twenty-third Street Theater, New York. That was about twelve years ago.

With Mrs. Patrick Campbell.

In 1896 Mr. Robertson became a manager on his own account at the Lyceum, where, with Mrs. Patrick Campbell as his leading lady, he presented "Romeo and Juliet," "Hamlet," "Macbeth," "Mardi," "The School for Scandal," "Michael and His Lost Angel," and "For the Crown." The last named being a translation by Davidson from the French of Coppée. He has played in all the old English comedies, and his Shakespearean repertoire, as is wide and varied as Irving's, of whom it used to be said he was an imitator.

His successful run of "Hamlet" a few years back proclaimed him one of the foremost English actors of his time.

Mr. Robertson is reported to have an admirable presence, and a singularly rich and musical voice. He has been regarded as an actor of the romantic class, that is to say that romantic roles are essentially in his line, but he has proven his right to play any part from the powerful and tragic Shakespearean roles, through the whole gamut of human emotions, to such a character as that by which he dominated Madeleine Londe. Ryle's career, "Mice and Men." It was during the run of Miss Ryle's play that he married Gertrude Elliott, who has since been identified with him in all his artistic enterprises.

Burne-Jones, the illustrious English portrait painter, selected Mr. Robertson to pose for his famous study, "The Vampire," which inspired Kipling's equally famous verses of the same name. It is said that it was through this medium that Mr. Kipling and Mr. Robertson first met.

Zoology on the Stage.

The Cowardly Lion in "The Wizard of Oz."

By ARTHUR HILL.

Why did I choose animal parts? Primarily because this line is not overcrowded. There are Hamlets, heavy men, juveniles, comedians; but, strange to say, the great bulk of the profession believe, or affect to believe, that playing the part of an animal on the stage is infra dig.

Maybe it is, but I don't think so. Acting the part of an ordinary animal, if done intelligently and naturally, is far from easy. Those who think it is not difficult would change their minds if they tried it.

My first animal role was that of a cat in "Dick Whittington," in a Christmas pantomime in Manchester, England. Of course, it needed limb agility, but I had that from constant practice. It also needed the close study of a cat's traits and habits. I really didn't want the part at the time, but the late great George Conquest, who had been engaged to play it, was on his deathbed. So the manager said it was a case of "Tabby or not Tabby," and I had no alternative.

A Chronic Kicker Satisfied.

The following Christmas I went to Birmingham to play the donkey in "The Forty Thieves," and, of course, I made an ass of myself. Being a chronic kicker, it came natural to me, and when I began business with my hind legs, everybody in the company gave me a wide berth, and I had the center of the stage all to myself. The leading comedian said it was the most strenuous donkey he had ever played with. My back action was a source of continual worry to the supers, who represented the forty thieves.

I pride myself on being lithe and will-

low, yet when I was cast for a giraffe in a Paris spectacle I "got it in the neck" all right. That was the time I invented the famous "rubber neck" of which so much has been heard of late. Hard work? Well, rather. It was most distressing to keep my vestibule neck out of the way of the actors and the scenery.

I played a trick elephant once in Belgium. A new super took me for the real thing as I advanced toward him and shot me in the trunk with a pistol. He had heard that the trunk of an elephant is its vital part, and probably it is. But he could have fired the contents of a sixty-one ton gun into that trunk and I wouldn't have felt it.

Stiffened to His Work.

The hardest part about playing animal roles, after studying up the correct natural business, is to remain inside of the make-up for a long time at a stretch. The stiffness, the stinging feeling, the heat—all make it very trying. The costume I wear as the Cowardly Lion in "The Wizard of Oz" weighs exactly eighty-three pounds. My arms are tightly fitted into the front legs of a genuine lion's skin, while I carry upon my head and shoulders an immense mask designed after Roca Bonheur's famous lion head in the Vanderbilt collection in the Metropolitan Museum of Art. My eyes come directly behind the mouth in the mask, and the only way I can see is through this aperture. The eyes, tongue, and jaws are operated by strings. All the time I am on the stage I am under a great strain.

Anybody who wants my job can have it.

A Productive Role.

Madge in "In Old Kentucky" Has Helped Many Actresses.

"In Old Kentucky," which is the offering of next week at the Academy, is chiefly notable to the actor for the part of Madge, Deletry, which those on the stage designate as one of the "fastest" roles of the time. Madge is a little mountain girl who does the customary things for the hero without thought of self, lives wholly and unselfishly for others, and finally triumphs just before the curtain falls. A broad Southern accent, a wonderfully kindly and lovable nature, and a series of fine situations comprise in the role opportunity enough for almost any actor.

Madge has made the reputation of several women.

The first Madge was Merion Elmore, who played the part in the original production by a stock company at St. Paul.

The first Madge was Merion Elmore, who played the part in the original production by a stock company at St. Paul.

The first Madge was Merion Elmore, who played the part in the original production by a stock company at St. Paul.

The first Madge was Merion Elmore, who played the part in the original production by a stock company at St. Paul.

Other women who have played Madge were Bettina Girard, the first woman to play it on the road; Lizzie Evans, Mollie Elton, Hattie Dolars Barnes and Alice Riker.

Tricks of the Stage Trade.

Illustrated by Facts About James Thornton, the Story Teller.

Comedy is a trade quite as much as carpentering, only of a different sort, so says James Thornton, the well-known vaudeville raconteur, who heads the Chase bill this week.

Theatergoers are prone to think that men become comedians simply because they overflow with exuberance, humor, etc. It is the popular belief that a comedian must be a really good fellow when he is himself again in private life. It is often the other way, however, if the truth be known, and few comedians carry their funnyisms into private life. Perhaps they get tired of driving away the public's blues, or maybe they throw off the mask and give themselves

up to the troubles that hang upon every man's heels, and keep him in anything but a jovial humor. At any rate the comedian of a company is probably the last man you would pick out as the fun-maker if you were called upon to give a guess when they are off the stage.

The Workman and His Tools.

The old saying that there are "tricks in every trade" is well illustrated by the comic trade, which is full of tricks—tricks of the voice, the face, the mouth, the legs, indeed, every part of the body that can be used to express the feelings that incite an audience to laughter. Sometimes a comedian's clothes will be a never failing cause of laughter or comic hats, too, are an important part of the funny man's wardrobe, and collars, cuffs, and neckties, also, are often invaluable accessories. Extravagant handkerchiefs have been known to cause hysterical laughter, and sham shirt fronts have played from time immemorial a leading role in comic work.

And every comedian is as easily distinguished by his methods, or tricks, as if his measurement by the Bertillon system were known to identify him. Who does not know the whole repertoire of fun provocants used by Francis Wilson, James Thornton, and the other comedians of the Metropolitan Opera House? The same is true of Dan Daly, Dan McAvoy, Eddie Foy, Ezra Kendall, and all the rest of the tribe of Touchstones.

The Comedy of Seriousness.

James Thornton has his own peculiarities, or "tricks," that as truly differentiate him from the rest as the marks on his physiognomy. He produces his mirthful effects wholly by an exaggerated seriousness and sedateness that seem to cause laughter in proportion as he becomes more serious in the recital of his anecdotes and reminiscences. He dresses almost clerically. His hair is slicked in the stiffest and most uncompromisingly precise manner upward from his forehead. His black clothes hang about him in puritanical folds. Looking at him off the stage it would be pardonable to mistake him for a Western country parson.

When you think of him as a ballad writer—the man who composes so many of the popular songs about the old folks at home, the soldier who never returned, the picture that hung on the wall, etc.—it is hard to believe that there is any sentiment lurking in such a worldly exterior. Here, too, there are "tricks" peculiar to the trade, and such balladists as Thornton can touch the public heart as deftly and positively as Paderewski finds the keys of his piano.

Season of Grand Opera.

Three Popular Works by the Metropolitan Company.

Following the regular New York season and before the road tour begins, Heinrich Conried, impresario of the

AMUSEMENTS.

TONIGHT
at 8:15
CHASE'S THEATER

WASHINGTON SYMPHONY ORCHESTRA
Under
REGINALD DE KOVEN

Soloist—Mr. Arthur W. Porter
25c 50c 75c

PARSIFAL.
EXPLANATORY RECITAL BY
MR. WALTER DAMROSCH, AT THE
LAFAYETTE THEATER,
THURSDAY, MARCH 3, AT 8:30 O'CLOCK.
FOR THE BENEFIT OF
The Citizens' Relief, of Baltimore and Washington
And the Fireman's Fund.

Seats on sale at Theater, Sanders & Stayman's, and the Fire Department Station.
Tickets, 25c, 50c, 75c, \$1.00, \$2.00, \$2.50, \$3.00, \$4.00, \$5.00, \$6.00, \$7.00, \$8.00, \$9.00, \$10.00, \$12.00, \$15.00, \$20.00, \$25.00, \$30.00, \$35.00, \$40.00, \$45.00, \$50.00, \$60.00, \$70.00, \$80.00, \$90.00, \$100.00, \$120.00, \$150.00, \$200.00, \$250.00, \$300.00, \$350.00, \$400.00, \$450.00, \$500.00, \$600.00, \$700.00, \$800.00, \$900.00, \$1000.00.

PIANO RECITAL.

Miss Maria von Unschuld
(Pianist of Austrian Nobility).
New Willard, Thursday, March 10—4:30.
Tickets, \$1.00 and \$1.50. Philpitt's Ticket Agency, 925 Pa. ave., in Droop's Music House.

Phone Main 1108.

Tickets for All Theaters and Attractions.
PHILPITT'S TICKET AGENCY,
925 Penna Ave. (In Droop's Music House.)

AFTERNOONS AT 2:15; EVENINGS AT 8:15

KERNAN'S
MATINEE DAILY

WEEK COMMENCING TOMORROW MAT.
The Show That Made
Burlesque Famous.
THE DURBAR OF THEM ALL
—THE—
TRANS-ATLANTIC BURLESQUERS

Presenting
The Merry Musical Burlesque,
Entitled
"TWO HOT KNIGHTS."
Next Week—THE BON-TONS.

Metropolitan Opera House, New York, brings his organization to the National Theater for three performances, March 7, 8, and 9, and presents the Italian and French artists under his direction, with the complete chorus and orchestra, under the leadership of Gustav Heinrichs.

Although the task undertaken by the new manager of grand opera was a severe one, and succeeding so popular a man as Maurice Grau still another difficult matter, yet Mr. Conried seems to have overcome all obstacles, and given the operagoers a most satisfactory regime. His "Parsifal" unquestionably ranks as one of the greatest triumphs ever known in the musical world. The same care and excellence is promised for the cities to be visited outside of New York, and the opera announced for this city he will give the same casts and scenic productions as at the opera house in New York.

"Faust" on Monday evening will introduce Mr. Conried's latest prima donna, Mme. Akette; Mr. Naval, the new tenor, and Mmes. Baumeister, Jacoby, and MM. Scotti, Dufrieche, and Plancon. The ever-popular "Barber of Seville" on Tuesday will present the popular prima donna, Mme. Sembrich; MM. Journet, Campanari, and Duffel. The last opera on Wednesday evening again introduces the great favorite of Washington operagoers, Mme. Calve in the role she has made her own, "Carmen," supported by M. Naval, as Don Jose, and Signor Campanari as Escamillo.

The season-ticket sale, which has just closed, was one of the best known in this city, fashionable and society folk, as well as music lovers, being well represented in the list of buyers. On Tuesday morning the sale of single tickets for any one of more performances begins, and mail orders will now be filled as received.

Naming "Shore Acres."

A dramatist worries more about the title of his play than he does about the play itself. James A. Herne, when he first wrote "Shore Acres," called it "The Hawthorns." Not being pleased

with that title, he changed it to "Shore Acres Subdivision," which in turn was changed to "Uncle Nat," and that in turn to "Shore Acres." The play was originally produced at McVicker's Theater, Chicago, May 23, 1892. The present season is the eleventh for Mr. Herne's work, and many predict it will live to see its twentieth season before the public tires of it.

BRITISH COMMANDERS-IN-CHIEF.

If the suggestions of Lord Escher and his colleagues are carried out as intended Lord Roberts will be the last holder of the office of commander-in-chief, and it will surprise some to learn that he is but the eighteenth commander-in-chief since the creation of the post in 1674. It has occasionally been left vacant, and some commanders have been appointed twice, as were the Duke of York and the Duke of Wellington.

Charles II. gave the office to his son, the Duke of Monmouth, who was beheaded under James II. The next appointment was that of the Duke of Marlborough by William and Mary. The same sovereigns subsequently bestowed the office on Melchior, Duke of Schemburg and Leinster. Anne gave it to James, Duke of Ormonde, who was attainted in the first year of George I. That King, perhaps as a result of this vacation of the office, made no new appointment, and the fifth, sixth and seventh commanders-in-chief were the Earl of Stair, Field Marshal Wade and Lord Ligonier, all nominated by George II.

The next King, George III, bestowed the office on the Marquis of Granby, Lord Amherst (twice), Field Marshal Seymour Conway, the Duke of York (twice), and Sir David Dundas. Next came the Duke of Wellington and Lord Hill, both appointed by George IV. The latter held the office during the whole reign of William IV. Queen Victoria, besides reappointing the Duke of Wellington, gave the post to Lord Hardinge, the Duke of Cambridge (sixteenth commander-in-chief), Viscount Wolseley, and lastly Earl Roberts. The first four commanders-in-chief were anterior

to the creation of the rank of field marshal; the rest all held it with the exception of Lord Granby, Sir D. Dundas and Lord Hill.—Boston Transcript.

NAVAL CEMETERY AT ANNAPOLIS.

One of the most beautiful spots in Maryland is the cemetery at the Naval Academy in Annapolis. It occupies a promontory at the junction of College Creek with the broad waters of the Severn River. The place is shaded by ancient, wide-spreading oak trees, under which are monuments marking the graves of some of the most distinguished men of the navy who lie buried there. A suggestion has been made in one of the service papers that the bodies shall be removed and this spot occupied by the Naval Hospital. It is to be hoped that no such thing will be seriously contemplated. The place is sacred ground. The removal of the last of the dead would be a shock to the feelings and a deep distress to thousands of people. There are other places in the immediate vicinity where a hospital may be built, as there are several hundred acres of unoccupied land in the tract upon which is the cemetery. To invade that spot and mar it with a building would cause a general protest throughout the country, and it is to be hoped that the Navy Department will speedily put an end to the discussion.—Baltimore Sun.

ENGLISHMEN IN ROME.

Many wonderful and interesting things come out of Rome, and among them the most recent is the light thrown on English institutions in Rome from the seventh century onward. This is altogether new ground for the historian, and has quite retarded the fifteen years' research which Dr. William Croke has put into the book which he is about to bring out, called "The National Institutions of England in Rome: Ancient, Medieval, and Modern." Dr. Croke has found that in the beginning there was a colony of English, whose chronicles have never been revealed, who were principally very poor mendicant monks and rosary sellers. That was about 700. About 1350 a hos-

pice was founded to which were admitted all the poor, needy, and infirm English in Rome. To this house a certain John and Alice Shepherd dedicated themselves, and all they possessed, while the founders on their side bound themselves to support and supply them with all the necessities during their lives. Out of this grew the great hospital of the Holy Trinity, which is known to scholars, while later there was that of St. Edmund, King and Martyr, destroyed at the time of the French revolution. So great was its development and importance that it came to be the seat of the first English embassy to the Holy See, and had a splendid reality of its own. Fortunately, when St. Edmund's was destroyed the archives escaped, and are housed now in the English Catholic College, where Dr. Croke has been the first to understand their immense value in throwing a light on ecclesiastical history during a period which has been hitherto a closed book.—Fall Mail Gazette.

A MOUNTAIN OF PURE SOAP.

Several years ago James A. Yerington, of Carson City, now executive commissioner of the World's Fair from Nevada, was entertained by George M. Pullman, the great car magnate, at Chicago. Mr. Yerington reminded his entertainer that he had with him a piece of natural soap such as was produced in Nevada from a mountain of soap. To his surprise Mr. Pullman was well acquainted with it and said it had been used in his cars for years.

But the world knows little of the soap mountain, and now the World's Fair has received an invoice of "pure castle soap," the product of this mountain, for exhibition.

This soap is mined from a mountain near Elko, Nev., and the supply is said to be inexhaustible. One may enter the mine with a butcher's knife and cut his way through where he likes. The soap is beautifully mottled. It contains all the elements for making a perfect soap and removes dirt and grime readily. It will doubtless attract great attention at St. Louis.—Boston Globe.

AMUSEMENTS. WASHINGTON'S LEADING THEATER.

COLUMBIA
THE SEASON'S GREATEST DRAMATIC OFFERING.
MONDAY NIGHT AND ALL WEEK. MATINEES THURSDAY AND SATURDAY.

MESSRS. KLAU & ERLANGER PRESENT
THE EMINENT ENGLISH ACTOR,

Mr. Forbes Robertson
Miss Gertrude Elliott

AND THEIR LONDON COMPANY FROM THE LYRIC THEATER.

Monday, Tuesday and Wednesday Nights
and Saturday Matinee

THURSDAY, FRIDAY, AND SATURDAY NIGHTS, AND SPECIAL THURSDAY MATINEE, RUDYARD KIPLING'S GREAT PSYCHOLOGICAL ROMANCE,

THE LIGHT THAT FAILED

SPECIAL On Monday, Tuesday, and Wednesday evenings, hand-some full-cloth bound volume of "The Light That Failed," containing portraits of Mr. Robertson and Miss Elliott in scenes from the play, will be given to each lady attending the performance.

NEXT ATTRACTION--SEATS THURSDAY.
CHARLES FROHMAN

WILL PRESENT

WILLIAM COLLIER

IN
Richard Harding Davis' Comedy,
"THE DICTATOR."

CHASE'S

MOLLY VAUDEVILLE

Daily Mat., 25c
Eves., 25c and 50c.

The most varied, amusing, and brilliant performance of the kind, and at one-third of the regular theater prices.

Appearance for the first time in polite vaudeville
The Brilliant and Popular Raconteur,

James Thornton
"As Funny as Artemus Ward in His Funniest Days."
The Protean Genius, Balladist, and Parodist.
America's Greatest Character Comedienne, The
ELINORE SISTERS
Presenting their comic genre success,
"THE ADVENTURES OF BEBELIA."

Artie Hall, The Genuine Georgia Girl

Alf Holt, The Man of Merry Moods

OTHER BIG NEW HITS

THE GREAT FULGORA, Marvellous Transformationalist and Character Impersonator
The Bewitching Spanish Mirror Dancer, and Danseuse a la Serpentine,
AMETA

Flood Brothers Motion Views
Pantomime acrobats.
of the "Life of Marie Antoinette."
Next Week—Harry Clifton—the Great Thurston—Ethel Luyke (Mrs. George M. Cohan), &c.

AMUSEMENTS. THE LADIES' CLUB THEATER.

Washington's Handsomest Playhouse.
LAFAYETTE
ELEVATOR TO BALCONY.
ABSOLUTELY FIREPROOF.

LAFAYETTE AMUSEMENT CO., Prop'rs.
E. D. STAIR, President
IRA J. LAFAYETTE, Manager

MONDAY NIGHT AND ALL THE WEEK
America's Greatest Home Play

JAMES A. HERNE'S Beautiful Comedy Drama

SHORE ACRES

Presented Under the Direction of

EVENINGS
Good Seats,
25c & 50c

Mrs. James A. Herne
With Entire New Scenery
and Mechanical Novelties

MATINEES
Wednesday and Sat.
Best Seats, 25c

A Superb Production Guaranteed.

NEXT ATTRACTION--MATS. WED. AND SAT.
MR. JAMES K. HACKETT

Will return to this city in his new satirical romance fantasy in four acts,
"THE CROWN PRINCE."

By George H. Broadhurst. Seats Ready Thursday at Box Office.

ACADEMY

THE PEOPLE'S POPULAR PLAYHOUSE

STARTING TOMORROW, MATS. TUES., THURS., & SAT.

THE FAVORITE'S RETURN

Eleventh Annual Tour of Jacob Litt's Incomparable Company in the Most Popular American Play Ever Written.

IN OLD KENTUCKY

Bigger Brighter Better Than Ever

NEXT ATTRACTION - - - HER FIRST FALSE STEP.

EMPIRE

"SAPHO" AGAIN NEXT FRIDAY
BUY SEATS EARLY THIS TIME

Evenings, 10, 20, 30, and 50c—Matinees Daily, 2 p. m., 10 and 20c.

WEEK STARTING MONDAY AFTERNOON, FEB. 29

Daily Except Friday

FRIDAY, MARCH 4,
Matinee and Evening,
By Special Request, Another Production of

THE DENVER EXPRESS

SAPHO

THIS COUPON AND 10 CENTS
Will admit any lady or child to choice reserved seat Monday or Tuesday afternoon.

N.B.—Telephone seat orders for "Sapho" not held after Thursday night.
—NEXT ATTRACTION—
THE MINISTER'S SON

AMUSEMENTS.

NEW NATIONAL THEATER

The only theater in Washington offering exclusively American and foreign stars of first rank.

THIS WEEK—MATINEES WED. AND SAT.

Evenings at 8 Sharp.
Curtain Rises on the Great Cyclone.
ENGAGEMENT EXTRAORDINARY!
FRED. R. HAMLIN'S PRINCIPLE PRODUCTION OF

THE CENTURY'S SUPREME SUCCESS,

WIZARD OF OZ

THE ORIGINAL COMPANY,
HEADED BY
MONTGOMERY AND STONE
AND
150 PEOPLE—MOSTLY GIRLS

DIRECT FROM THE PHENOMENAL RUN OF ONE YEAR IN NEW YORK BEFORE CONTINUOUSLY CROWDED HOUSES

SPECIAL—Grand Opera Season!

March 7—FAUST. March 8—BARBER OF SEVILLE.
March 9—CARMEN.

By the CONRIED METROPOLITAN OPERA COMPANY.
(Direction HEINRICH CONRIED.)

Single Ticket Sale Opens Tuesday, March 1.

Prices, \$5, \$4, \$3, \$2. Mail Orders Now Received.